

COLUMBIA PLAYERS PRESENT "ARIZONA" THE COMING WEEK

Rehearsing Great Western
Drama That Has Thrived
Before.

With a company that has captivated many by its excellent personnel, the perfection of its settings, and the beauty of its costumes, as it has done this week, in David Belasco's masterful work, "Sweet Kitty Bellairs," the Columbia Players have in rehearsal for next week Augustus Thomas' memorable drama of the Western plains, "Arizona."

It is a play that is a worthy successor to the current offering, and like it abounds in military atmosphere and excellent parts.

"Arizona" was originally produced in Chicago, at the Grand Opera House, about ten years ago, and was on tour for an entire season before going into the Herald Square Theater, New York, September 10, 1900, for a run that continued the entire season. It was revived at the opening of the following season with a monster production at the Academy of Music, in the same city, where in receipts it even exceeded the Herald Square record.

It is in four acts, and provides an entire change of work for every member of the company. The scenery has been specially painted for the production, and will accurately follow the settings of the original.

May Yohe Will Appear At Casino Next Week

The management of the Casino Theater announces for next week a sensational headline act. This feature will be the first local appearance of May Yohe, formerly Lady Francis Hope, for eight years the wearer of the famous "Hope" diamond, which just at present is again receiving much publicity. Previous to her marriage to Lord Hope, Miss Yohe was a musical comedy singer, appearing for many years in New York, and with the Gaiety Theater, London. During her engagement at the Casino Theater, Miss Yohe will sing three of her old-time famous songs, and appear in a number of gowns which should prove a revelation to the feminine portion of her audience.

The supporting acts will include: Ziska and Saunders, who will appear in a novel combination of magic and music; Jane Cooper & Co., in a rural comedy sketch entitled "Malinda"; Laura Ordway, the English comedienne, who has just completed eighty solid weeks engagements in this country; Lee A. Allen, song and dance comedian; Musical Lowe, the instrumental king; Miller sisters, in a singing and dancing sketch, and the popular motion picture play.

GAYETY—The Behman Show.

The Great Behman Show will be next week's attraction at the Gayety Theater. It is one of the biggest and best, numbering on its roster fifty-five people, including a big double chorus of girls, that is well drilled in the ensembles and musical numbers that are interspersed through the musical comedy hit, "At Palm Beach."

One of the scenic novelties seen in the first part is the flight of a model of a Wright aeroplane, which skims across the stage and over the footlights with the principal, Miss Eileen Sheridan, who leads the feminine roles, assisted by Lillian Herndon and Edna Davenport.

The comedy roles are in the hands of Lon Hascall, a good singer and dancer and an able comedienne. Assisting Mr. Hascall in the comedy roles will be seen Will J. Kennedy, George Siegman and Vic Casmore. Six variety numbers are introduced.

COLUMBIA—Engel Concert.

Next Wednesday afternoon at 4:30 o'clock is the time set for the piano recital at the Columbia Theater by William A. Engel, Jr., the young pianist, who has delighted a large audience at the same theater a little more than a year ago.

A feature of the program will be the latest Hungarian Rhapsody, with M. Fabian, on a second piano, filling the orchestra parts of the composition. Much interest also attaches to the appearance, on this occasion, of Miss Faye R. Bumphrey, the well-known contralto, who will be heard in selections by Brahms, Tchaikovsky and Lohr.

ACADEMY—"The James Boys."

An elaborate appointed scenic melodrama entitled "The James Boys in Missouri," is to be presented at the Academy all next week with the usual matinees. Differing from any plays that have been offered at the Academy, "The James Boys in Missouri" is a romantic love story. There are four acts, each equipped with special scenery, and there is plenty of comedy to furnish many a hearty laugh.

MAJESTIC—"Sapho."

Starting with a Monday matinee at the Majestic Theater next week, the O'Connor-Rose Stock Company will present "Sapho," adapted from the widely-known work of Alphonse Daudet, the French novelist.

Miss Daly's portrayal of a woman who in the spirit of the novelist's story had lured more than one man to the brink of dishonor, is said to be one of the best roles she plays.

The scenery for this production is elaborate, as are the costumes, and a good performance is promised.

THE ARCADE—Amusements.

With the completion of the engagement of Alice Todd, patroness of the rink can now look forward to a week or more of uninterrupted skating. Sessions will be held every morning, afternoon, and evening with a band of ten pieces in attendance every evening.

For next Saturday's dancing season in the ball room, a special program has been prepared by the orchestra.

The Saturday matinee for school children in the moving picture theater will continue as a feature offering until the close of the season. The pictures will be particularly attractive, the management having catered to the children.

LYCEUM—"The Strollers."

An organization made up entirely of colored talent is the "Florida Strollers," which will be the attraction next week at the Lyceum. "Hot Times in Florida" is the appropriate title of the two-act musical comedy presented, which is interspersed with all new musical numbers and specialties. There are thirty-five in the company, headed by Worles, Gaines, and Jones.

The Story of Tonight's Opera "HERODIADE"

THE action of "Herodiade" takes place in Jerusalem in the year 30 A. D. A court outside the palace of Herod, with adjacent groves of cedars and oleanders, is shown. In the distance the Dead Sea lies in the embrace of the Judean hills. A caravan rests in the valley, awaiting dawn, when the light breaks in the sky. The drowsy scene is changed to one of activity, and merchants from many countries follow slaves come to the gates.

The girl, Salome, appears. She has been searching for her mother, Phauler regards her with deep pity, for he knows what she does not: that she is the daughter of Herod's wife. Salome speaks with great feeling of the prophet John, and even at her words his voice is heard at a distance hailing Jerusalem. At the same moment the dancing girls file out of the palace. Herod appears and eagerly scans their ranks. In search of Salome, a glimpse of whom has infatuated him, Herodiade, his consort, follows in agitation, to complain that in the morning a rudely clad man had risen in her path to curse her and called her Jezabel. It was John, the infamous apostle, who preaches baptism in the new faith. When Herod inquires brusquely what she would have him do, she asks for the prophet's head, trying to beguile him with recollections of the past. Herod refuses on the ground that John is too popular with the Jews. When John comes upon the scene he curses the wicked Herodiade anew. After the court has retired, Salome runs to fall at his feet, and to sob out her love and adoration. He reminds her that her youth can have little in common with his dark life, and the story road he must travel, but he speaks to her of a higher love.

The second act shows the magnificent chamber of Herod, the King, reclining languidly upon his couch, while slaves perform their voluptuous dances before him. He raves of Salome. A Babylonian woman gives him a philtre more vividly to call up the young girl's image. Phauler reproaches him for occupying his thoughts with a woman, when misery and unrest are growing in the land, and when all about him is enveloped in bloodshed. The scene shifts to the public square of the Temple of Solomon. Here is assembled a motley crowd. They praise Herod because of his promise to lift the Roman yoke from their necks. As the King and the people plan heroic deeds, the Roman fanfare is heard and Herodias appears in a high place to cry that the oppressor is at the door. Vitellius, the Roman pro-consul, with his escort, enters the gates, and he appeals to the people, offering them liberty, and to Herod's chagrin, they rally about his enemy. Above everything else is heard the voices of Salome and the women of Canaan welcoming John. They cry "Glory to him that cometh in the name of the Lord." Herod catches sight of Salome, and Herodias, following his gaze, knows that she has a rival.

The scene of Act III is laid at night, in the dwelling of Phauler. The philosopher, bowed down by his sense of the peril of the wicked city, consults the stars. Hither Herodias comes secretly to ask him the course of the star of the woman who has robbed her of the love of the king. Reluctantly he tells her that their stars are strangely associated, and that hers is covered with blood. She laughs, saying it is the blood of revenge. Phauler reveals to her his knowledge that she is a mother, and points to where below them walks her daughter. With horror Herodias recognizes that her daughter and her rival are one and the same. The scene changes to the temple, where Salome comes to pray for the safety of John. Hither Herod also repairs. Judea is in the hands of the hated Romans. He reasons that if he saves John the grateful Jews will help him to throw off the yoke. Then he sees Salome for the first time face to face. The terrified girl learns that she has had the misfortune to secure his favor. He swears that with his power as king he will possess her and her love. Defiantly she returns that she already loves one greater than Caesar and the heroes. Herod declares he will find this man, and deliver them both to the executioner. Now the priests and the people invade the temple and before the Holy of Holies, with its thousand lights, perform the sacred dances. John is present, and the priests exhort the people to destroy this man who has proclaimed a false king of the Jews. Herod is appointed to judge him. To all questions the prophet answers well. His prophecy is peace and good will; his arms are the Word, his end is liberty. Herod whispers to him to serve him, and he will save his life, but John answers that he has taught to do with the schemes of kings. "Death," cries the rabble, and John, unafraid, is led away by the guards.

The last act shows the vault beneath the temple, where the prisoners are kept. John is reconciled to death, but he longs for the presence of Salome, until bitterly he questions whether he is the herald of the true God, and the elect of the apostles, or only a man like other men. Salome finds her way to him, and they delight in their reunion. Salome is interrupted by the priests, who take John to execution, while slaves drag Salome to Herod. The scene shifts to the banquet hall in the palace of the proconsul. Hither Salome is brought. She prays for death with John, then to the queen, whom she invokes as his wife. "If only you were a mother," she moans. Herodias shudders at the word, and Salome speaks bitterly of the unnatural mother who abandons her child to make an infamous marriage. The excitement appears upon the terrace, with a sword dripping with blood, and Salome, with a terrible cry, precipitates herself upon Herodias, crying that she has killed the prophet. "Pity," begs Herodias, "I am your mother." At this frightful announcement, Salome thrusts a dagger into her own bosom and dies.

BEAUTIFUL OPERA "FAUST" RECEIVES WELCOME AS OF OLD

French Grand Opera Com-
pany Heard at Belasco
by Large House.

With superb orchestral accompaniment and the added excellence of a well-selected cast, the French Grand Opera Company of New Orleans last night presented Gounod's beautiful opera, "Faust," perhaps the most popular ever produced, before a large audience, which included the best of Washington's musical and social circles.

Of all the great operas, "Faust" gives opportunities for magnificent work both by singers and members of the orchestra. The wonderful overture so well known on the programs of orchestras of any pretension, is in itself a composition of impelling harmony and forcefulness. It was rendered in a way that would have been creditable to an organization of musicians who concentrate on symphony work.

Always a role of which much can be made, that of Mephisto, was sung by M. Huberty with great credit to himself and the company. M. Huberty's voice is full, deep and rich. His technique could not have been improved upon, and he exhibited, as in other roles, marked dramatic ability.

Physically he presents a perfect figure for the part. M. Fontaine's work as Faust was almost as deserving of high praise as was the portrayal of Mephisto, by M. Huberty, and the Valentine of M. Montano was in keeping with the standards set by his fellow-singers.

As Marguerite, Mlle. Donaldson was given ovation after ovation by her distinguished audience for her work in the number of fine recitatives, in which the singer of that part has such splendid opportunities. The Marguerite of "Faust" must needs have a voice that is deep with feeling and replete with sweetness and clearness to successfully impress her audience. To Mlle. Donaldson nature has given all these qualities, and the singer has done her part by a very evident study of what is needed in the way of expression, technique and dramatic ability. Her voice is of excellent range, and of noteworthy smoothness.

Masenet's masterpiece, "Herodiade," will be sung tonight with M. Fontaine, Moore, and Huberty, and Mlle. Scalet, Blancard, and Ceddes in the principal roles.

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with thin, rough hair? Ayer's
Hair Vigor gives softness
and richness to the hair,
makes it thicker, heavier.
No change in color. Safe?
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CONSUL WILL HEAD PROGRAM NEXT WEEK AT CHASE'S THEATER

"Almost Human" Is Descrip-
tion of the "Jungle
Man."

Chase's next week will offer Consul, the jungle man; Toots Paka's Hawaiians, Bert Levy, Conlin, Steele and Carr; Alexander and Scott, Frank Milton; the De Long sisters, Land and O'Donnell, and "Bessie's Masquerade," by the daylight motion pictures.

Consul's engagement is for two weeks, as the management believes that even that period will not be too long to gratify the interest which will be excited, judging by the future he has created in the cities he has played.

A comparison of Consul with some of his predecessors is said to be impossible when the jungle man is seen shooting out lighted candles, operating a typewriter, playing a piano a la Paderewski, cycling like a champion sprinter, disrobing on a high tandem, painting with oils and water colors, roller skating like an eccentric comedian, walking on stilts, and doing twenty other amazing feats.

The supplementary leading offering will be the famous Hawaiians in their picturesque native songs, dances, and playing.

Bert Levy, the well-known cartoonist, will depict celebrated men and pretty women; James Conlin, Lillian Steele, and Eddie Carr will present "Just from College"; Alexander and Scott will give their successful minstrel jamboree; the Milton-De Long act will be "Twenty Minutes Layover at Alcatraz Junction"; O'Donnell and O'Donnell are billed as "The Lunatic Tumblers Looping the Bumps."

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REBEW ORCHESTRA WINS SUCCESS IN ITS ELEVENTH ANNUAL

Soloists Please Audience at
Big Odd Fellows' Hall
Concert.

The Rebew Orchestra today enters its eleventh year with splendid prospects for a continuance of its past successes. Its annual concert under the direction of Henry W. Weber last night in Odd Fellows Hall, marked its greatest success. Not only the orchestra, but those who assisted, were well received. There was a large attendance.

Miss Marion McCall, soprano soloist; won praise by her performance. She was in good voice, and while she sang at a trying concert pitch, her tone was clear, strong, and rich. The Pattison waltz songs, Marshall's "I Hear You Calling Me," and Henschel's "Spring," were her numbers. Mrs. Blanche Muir, pianist, contralto, sang Tolstoy's "My Song," most effectively, and responded to an encore with an Irish song, "Norah." The other vocal soloists were J. G. Klein, tenor, and Owen F. Peunty, basso, who were enthusiastically applauded.

Walter F. Crouch, concert master, and E. T. Hart, of the orchestra, played a violin duet.

The directing of Mr. Weber was highly praised. Under his guidance the orchestra has become one of the leading musical organizations of the District. Its generous work for charity, as well as its artistic excellence, has won for it high place in popular regard.

The members of the orchestra are: First violin—Walter F. Crouch, Miss Nan Dougherty, E. N. Hopewell, Mrs. E. N. Hopewell, Warren Selzer, Miss E. N. Scott, Clyde Striker, Mrs. Mabel Bernhard, A. W. Cummings, Miss Gertrude Murphy, J. A. McLean, Miss Marguerite T. Harbers, E. T. Hart, Edwin Daly, Karl Koester.

Second violin—George B. Offenstien, Miss Genevieve Nesbitt, Charles H. Barr, Miss Katherine Rich, Henry Weber, Miss Isabel McGee, Malcolm Rich, Miss Lillian Fox, Edward Weber, Violin—J. J. Weber, Ed. Haas, William Bingham.

Cellos—J. A. D. Turner, John F. Wahler, C. H. Thompson, Paul Koester, Flutes—M. K. Peck, Raymond Gilbert, Gustav Kramer.

Oboe—J. A. Breaire, Clarinet—H. B. Schmidt, J. A. Dodge, P. Blaauw.

Cornets—Albert Lindstrom, J. G. B. Smith, J. L. Fox, French horns—Otto C. Hauschild, F. E. Walte.

Barytone—B. A. Pearson, Trombone—Lester Etchiner, Bass—S. G. McAllister.

Piano—W. J. Weber, Drums and tympanies—J. L. Fox.

Westerners to Hear "See America First" Lecture

Adam Dixson Warner, whose lecture before the University Club last Saturday night pleased so many members, will repeat his "See America First" at the New Willard this evening.

Chairman William Sulzer of the Foreign Affairs Committee of the House, will introduce Mr. Warner, and every Western Representative and Senator will be present with invited guests. The California delegation to the continental convention of the D. A. R. has extended an invitation to the delegates from other States to attend the traveling as their guests. The lecture tonight will be descriptive of the Western States as shown by more than 5,000 feet of moving picture films.

Excursions.

Down the Potomac river to Old Point Comfort and a dinner at the Chamberlin Hotel, form a delightful outing that delegates to the congress of the Daughters of the American Revolution and other Washington visitors may take. The steamers of the Norfolk and Washington Steamboat Company offer every convenience for the pleasure and comfort of their passengers. Special inducements, the tickets including dinner at the Chamberlin Hotel, are offered, and full information concerning the trip can be obtained from the company's offices, in the Bond building, at Fourteenth street and New York avenue. The sail down the river carries the tourist past some of the most historic points in the early history of the country.

HAMMERSTEIN'S PRIMA DONNA TO BE HERE MONDAY

Mlle. Trentini Has Versatile
Part as "Naughty
Marietta."

Oscar Hammerstein will present his little prima donna, Mlle. Trentini, at the National Theater for one week beginning April 24, in the great success of the present season, "Naughty Marietta."

Mlle. Trentini won many laurels as a member of Mr. Hammerstein's Manhattan Opera House, where she sang second parts to Melba, Tetrazzini, Mary Garden, and Lina Cavalieri.

As Marietta D'Alena, the rough and mischievous heiress of a proud and haughty Italian family, who, rather than wed the man of her parent's choice, runs away from the Paris convent in which she has been studying and, disguising herself as a casquette girl, goes to New Orleans, where she meets with many adventures. Emma Trentini has a part which gives abundant scope to her talents.

"Naughty Marietta" is the opera that Mr. Hammerstein ordered from Victor Herbert when he retired from the grand opera field in this country and decided to find a place for his little prima donna, Mlle. Trentini, in a lighter, brighter, merrier sphere. The book and lyrics were written by Rida Johnson Young, and the music composed by Victor Herbert.

Orville Harrold, the American tenor, who is the chief support of Mlle. Trentini, fairly electrified when he sings high E flat in the song "I'm Falling in Love With Some One."

Mme. Maria Duchene sings the contralto role, while Edward Martindale, the bass solo, sings "Marry a Marlonette," which complete an excellent quartet.

Kate Ellmore, as Lisette, has one of the best parts of her career and is seconded by Harry Cooper.

Don't miss the two biggest musical successes of recent years. If you love catchy music, you'll be more than delighted with the captivating numbers from "The Pink Lady" and "Madame Sherry."

These brilliant musical comedies have taken the country by storm and thousands of people are humming and whistling the lively tuneful airs.

So be sure to hear the musical gems from both of these successes on the Victor.

The Pink Lady

6040 My Beautiful Lady—Waltz
5839 By the Saskatchewan
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Lucy Isabelle Marsh and Victor Chorus
Reinold Werrenrath and Haydn Quartet
Victor Light Opera Company

Madame Sherry

31824 Gems from "Madame Sherry"
5784 Every Little Movement
31812 Love Dance—Intermezzo
16728 Dublin Rag
5827 Put Your Arms Around Me, Honey
16708 Put Your Arms Around Me, Honey
5840 Birth of Passion Waltz

Victor Light Opera Company
Barbour and Werrenrath
Victor Orchestra
Favor and American Quartet
"That Girl" Quartet
Collins and Harlan
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MISS MATTHISON IN "THE PIPER" IS BELASCO BOOKING

Her Call as Irresistible as
Was That in Famous
Hamelin Town.

Considerable interest is being manifested in the engagement at the Belasco Theater for next week of "The Piper," with the New Theater production, and with Miss Edith Wynne Matthison in her original role of The Piper. The fanciful, poetic, mystical drama of Miss Josephine Preston Peabody will be given only in three cities this spring—Baltimore, Washington, and Philadelphia.

"The Piper" was one of the distinct successes of the metropolitan season, and was one of the most artistic achievements of the New Theater. The presentations in Washington will be given under the personal direction of Winthron Ames, director of the New Theater. George Foster Platt, general stage director of the New Theater, will come to Washington for the opening of the local engagement.

Miss Matthison, who created the role of the piper in this country at the New Theater, will be remembered for her excellent work here last year in "Sister Beatrice" and "The Winter's Tale," while the New Theater company itself met with such welcome that its appearance here again this season is bound to arouse interest.

"The Piper" is based on Browning's famous poem, "The Pied Piper of Hamelin." The piper, a strolling player, pipes away the rats from Hamelin town. Then angered because the burghers refuse to pay him according to the bargain previously made, he pipes away the children to the hills. Unlike the poem from which she drew the inspiration, Miss Peabody returns the children to their parents.

Next Week—SEATS NOW

THE NEW THEATER

Production of Josephine Preston Peabody's Stratford Prize Play

"THE PIPER"

With EDITH WYNNE MATTHISON

In Her Original Role.

Prices 50c to \$2.

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